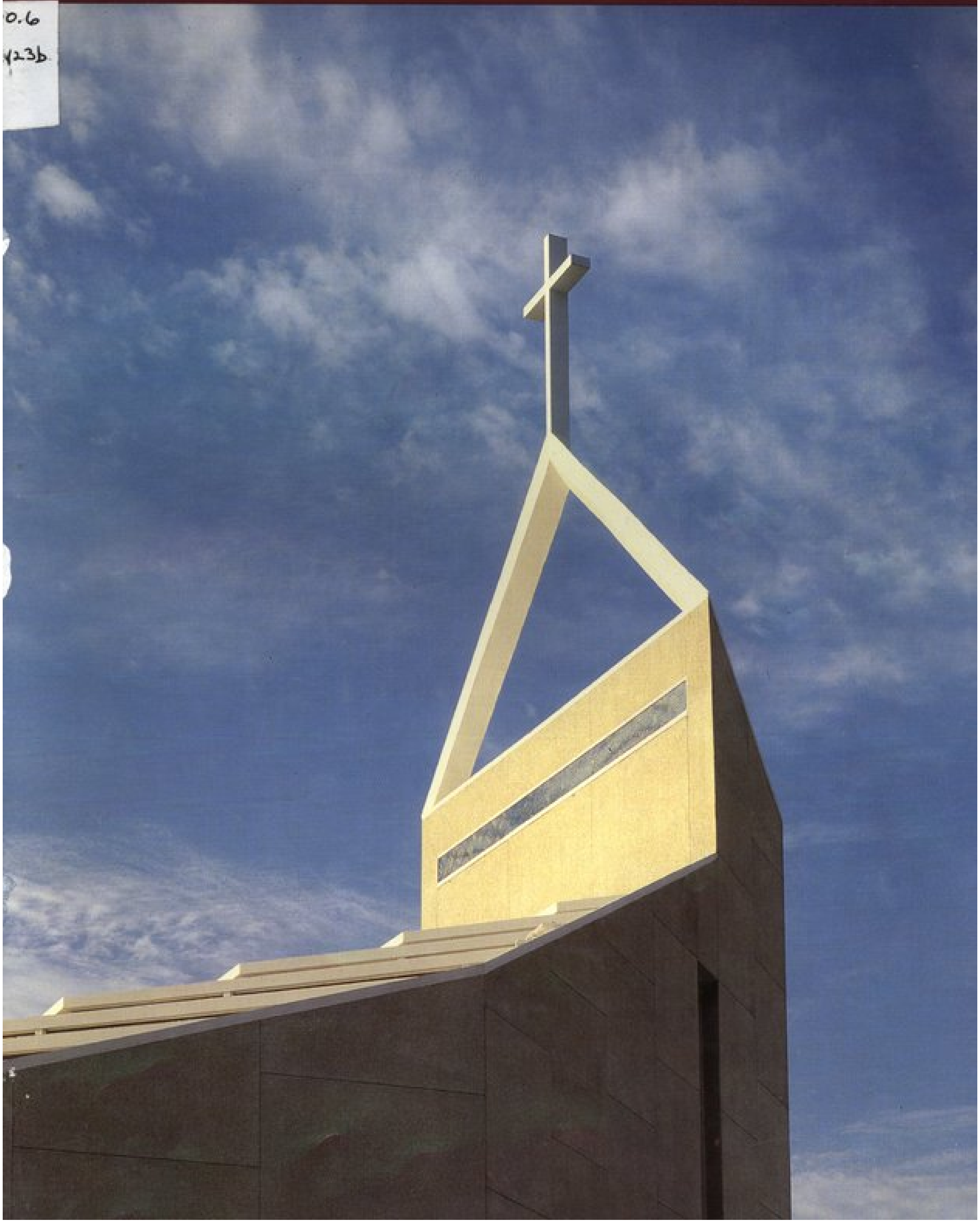
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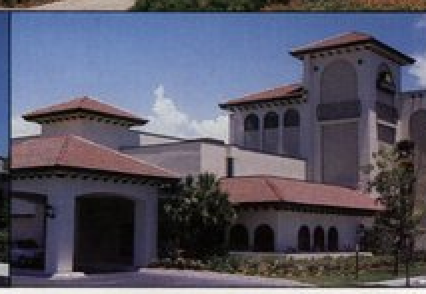
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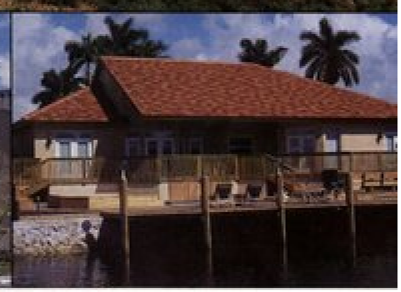


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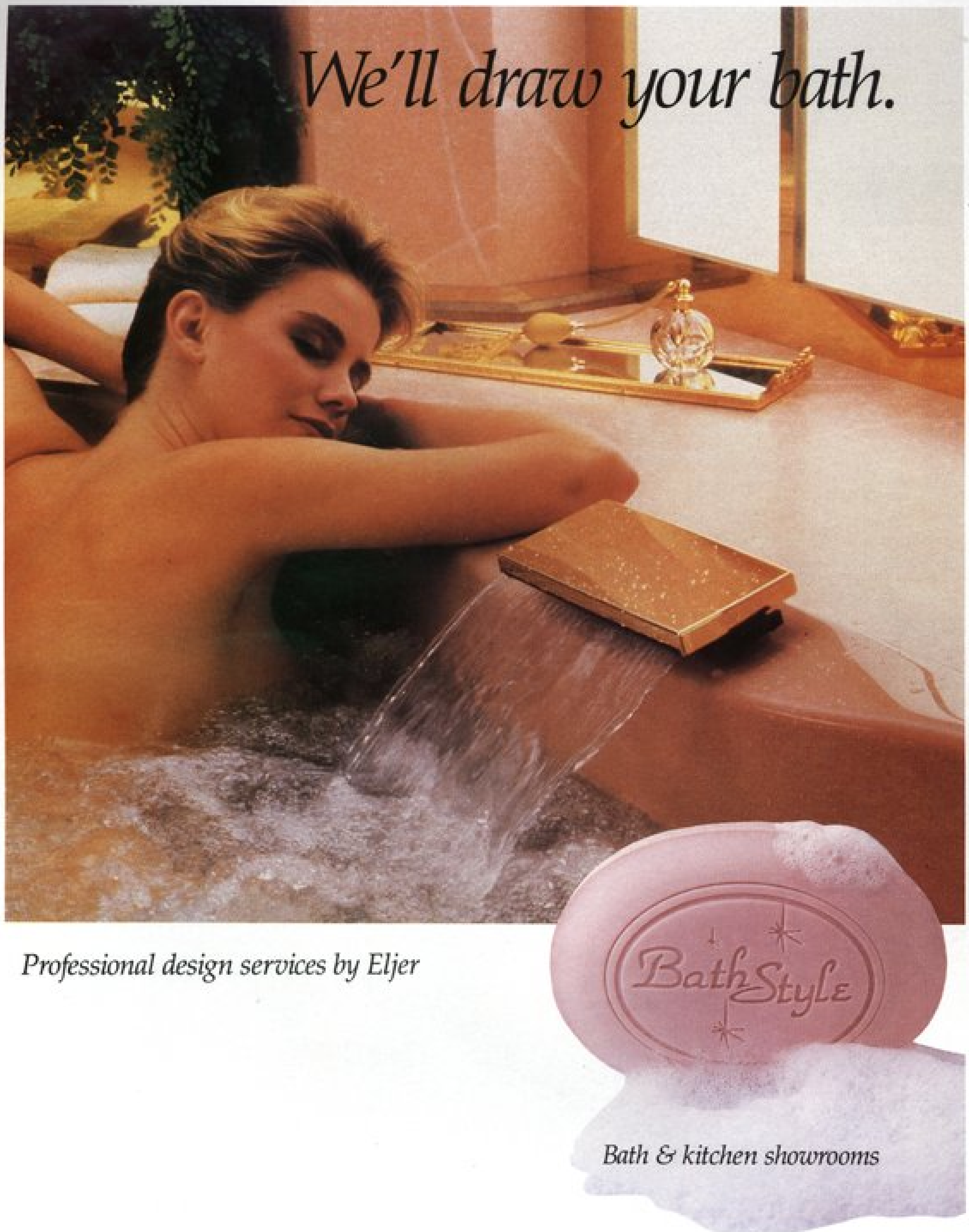
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November/December 1988
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Features

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EDITORIAL

In Paradise, Dante gazed rapt, into the heart of Light, the heart of Silence.

The history of art is a history of the artist learning to handle light. At Herculaneum in the first century A.D., Roman mural painters used light and shade to give illusionistic effects to paintings of simple household objects. They paid scrupulous attention to contour shadows and highlights. In 14th century Florence, Giotto sought to give his figures substance by projecting them into the light and throwing a shadow. In the 17th century, the use of abrupt lights and darks and violent chiaroscuro gave way to the brilliant work of men like Rembrandt and Velasquez. By this time, light was the equivalent of drama. It was the Impressionist painters of the 19th century who shattered light and dappled scenes with sunlight and shade, artfully blurring light into the very figures that the Byzantines had tried to give substance to.

The history of architecture has been little different in its discovery of the power of light. While it was to the painter to learn that changing light and dark can suggest changing human mood on canvas, it was to the architect to learn that the motion of light through a space can affect human emotions.

What strikes visitors to Hagia Sopia is the quality of the light inside and the effect it has on one's spirit. The forty windows at the base of the dome give the peculiar illusion that the dome rests upon the light that floods through them. An historian from the period of Hagia Sophia's construction wrote, "One would declare that the place were not illuminated from the outside by the sun, but that the radiance originated from within, such is the abundance of light that is shed about this shrine."

Light at Hagia Sophia is a mystic element. It glitters off the mosaics, shines from the marble surfaces and pervades and defines the space. The light inside this building seems to dissolve material substance and transform it into the abstract.

The 12th century chapels at St. Denis near Paris suggest that the rib vault was used for the express purpose, as Abbott Suger wrote, of allowing the "whole church to shine with wonderful and uninterrupted light." It was the science of light that led to the invention of the Gothic building, the slender skeletal structure that permitted the flooding of the interior with light.

To fully appreciate the impact of chiaroscuro on the emotions, one has only to sit in a cloister watching the changing light through the hours of the day. It's effect is dramatic.

This issue of *Florida Architect* looks at several projects in which the handling of light was a primary design determinant. The projects are different in size, scope and intent – a museum, a church, a studio, an office. But the designer of each stressed the importance of the way light was handled. Each of these projects shows an awareness of what the ancients worked hard to understand and learn how to handle....light. **DG**

New Commissions

The Biltmore Golf Facility in Coral Gables was designed by City of Coral Gables architect Subrata Basu in association with **HCDA, Inc., Architecture, Planning, Interior Design**. The $1.3 million facility will complete the revitalization of the restored Biltmore Hotel and Country Club complex. • **VOA Associates, Inc.** was awarded the design contract for the Applied Instruction Building at the Naval Training Center in Orlando. The $10 million project will include a building to house the Electronics Technician "A" School. • **Soellner Associates Architecture** has just completed design for Pizzeria Uno, a 5,289 s.f. restaurant to be constructed in Orlando's Church Street Market. • **Prime Design, Inc.** is designing the new 114,000 s.f. manufacturing facility for Donzi Marine in Avon Park. The company manufactures high performance boats and the new facility will have a test pool for the water testing of all boats. • **Slattery & Root Architects** will design the Market Place in Ft. Myers. The retail center is to be built on a three-cornered 21-acre site. • **Richard Fawley Architects** has completed design of a 31,000 s.f. addition to Jessie P. Miller Elementary School in Bradenton. The addition will house Administration, Media Center and Special Education classrooms. **Fawley** has also been selected by the Kirkwood Presbyterian Church in Bradenton to provide preliminary design and land planning services for a 750-seat sanctuary, classroom and office addition.

Architects **Corbin/Yamafuji and Partners, Inc.** have master planned and designed a futuristic retail center/cultural facility for Tokyo shoppers. The riverfront center will include over one million square feet of retail space on 16.3 acres. • **KSD Architectural Associates'** new elementary school on the outskirts of Crestview is under construction. The school has a contemporary bell tower on the central roof of the school's dropoff ramp which will be used as a call to class. • **Architecture Montenay Inc.** has been retained by L.J. Hooker Developments of Atlanta to design the new Lakefair Mall in Tampa. The two-story regional shopping mall will contain five anchors and a variety of shops and restaurants. The mall will total nearly 1.7 million square feet. **Architecture Montenay** is also designing Crossroads Park Mall in Cary, North Carolina for Hooker Development. • The Donald Trump Organization has commissioned **Robert M. Swedroe, AIA**, to provide architectural and master-planning services for his Resorts International Interests at Paradise Island in the Bahamas. • Stiles-Sowers and Associates of Naples has named **Burt Hill Kosar Rittlemann Associates** to handle space planning for the recently completed nine story Barnett Center in Ft. Myers. • **Robison + Associates, Inc.** has been commissioned by Lauran Capital Corp. to provide space planning and tenant improvements for its 60,000 s.f. medical office in South Miami.



Multi-purpose community/civic center for Loxahatchee Groves Park in Palm Beach County designed by Shoup/McKinley Architects.

Awards and Honors

Richard Fawley Architects has been selected by the Manatee County Good Planning Awards Committee to receive their first annual "Award for Excellence for Large Office/Commercial Projects" for the Wildwoode Professional Park office complex.

The Phase One Office Building in Winter Park designed by **Fugleberg Koch Architects** was recently recognized by the Florida Power Energy Conservation Design Award Program. The building received the award because it surpassed state conservation requirements by 25 percent.

Ellis W. Bullock, Jr., FAIA, has been elected Chairman of the Architecture Advisory Council, School of Architecture at Auburn University. The council advises the Dean and Faculty on programs and curricula and provides a liaison between practice and academia. Bullock is also a member of the University of Florida's Architecture Council.

Burt Hill Kosar Rittelmann Associates was recently named to a list of the country's Top 500 Design Firms by *Engineering News Record*. The firm was the only locally-based Southwest Florida architecture/engineering company to make the list.

CORREX

Ranon and Partners in Tampa were consulting architects, with **Smith.Obst Associates** on the restoration of the Palm Beach Town Hall. This deletion was an oversight in the September/October, 1988 issue of FA.



City of New Port Richey City Hall by Gee & Jenson Engineers-Architects-Planners, Inc.

LETTERS

Editor,

The editorial in the September-October 1988 *Florida Architect* was a tantalizing piece that raised great expectations for the awards that followed. The excited prose hailed them as "good new design . . . at peace with" their surroundings and epitomizing the Florida that the Editor "always dreamed of."

Be assured that all of your readership does not share these views. What we found was:

- a school that looked like a shopping center;
- a city hall that looked like a shopping center;
- a shopping center that did not look like a shopping center; and
- a bank that looked like a billboard.

Does each of these shout "that it was designed for Florida"? Does each of these say "Florida in its own unique way"? We can only hope not. Los Angeles, perhaps. Las Vegas, perhaps. But, please, not Florida.

Thank goodness for the Ramses II Exhibition Space and the Mateu Family Project for these do address the essence of architecture: space, volume, order and light. You would do your readers a service to expand your coverage of these projects.

Cordially,

Jeffrey H. Rolland, AIA

Ed. Note: The Ramses II Exhibit was featured in the May-June 1987 issue of FA.



Crestview Elementary School by KSD Architectural Associates, Inc.

LETTERS

Dear Editor:

Your editorial in the September/October 1988 issue of *Florida Architect* moved me so much, I felt compelled to respond. I would like to compliment you on your very succinct, accurate assessment of the state of new architectural projects in the capital city. To use a metaphor, you have "hit the nail on the head."

I am in my second year of private practice in Tallahassee and have found presenting new, positive design ideas which are unrelated to "colonial" unwelcome. Even couples designing and building their dream house, revert back to dentils, shutters and ducks. What chance do we have as designers to present ideas of a new and better world in this environment?

Fortunately, this year was exciting for me in regards to design, as a winner of an Unbuilt Design Award from the FA/AIA. The design relates directly to Florida vernacular, with not a single "colonial" detail. Unfortunately the new owner may not have enough money to build the project. I tried to present the project to the Tallahassee Democrat as a view to the future, but I feel it may not have fit into the "traditional" environment. Maybe next year?

From one architect to one very informed editor, thanks for your most welcomed commentary. I hope someone is listening . . .

Sincerely,
Mark Griesbach, AIA

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Architects need to lead, follow or get out of the way

by H. Dean Rowe, FAIA, President-elect

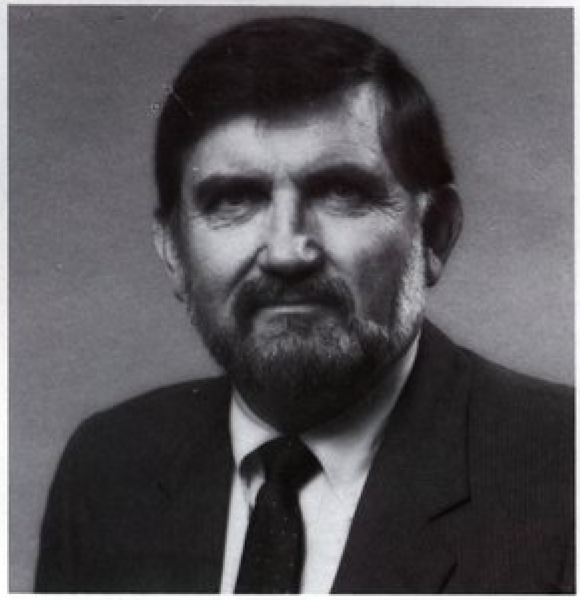
It is becoming more evident each year that the architectural profession in the 21st century will either have to learn to lead, follow, or get out of the way. As generalists, we must regain our place as team leaders on the construction site and in the board room. As designers and technicians, we must constantly re-educate ourselves to new processes and procedures to more efficiently offer the services our clients demand, and if we don't learn to accomplish these simple tasks, we might as well fold up our tents and find something else to do.

To do anything we are going to have to organize ourselves to take advantage of those opportunities awaiting creative solutions. However, in order to organize we must be stronger in numbers, streamlined in our approach to dealing with problems, more conscious of the public's needs and concerns, and more confident of our place in society.

There are 4,108 Registered Architects practicing in Florida. Intern architects in the "pipeline" working toward registration (all potential Associate Members) number 820. Our state supported schools of architecture are preparing another 1,202 to get into that "pipeline." And, at this moment our Association has less than 2,500 members! That is absolutely deplorable! How can we expect to be a force in this state when barely 50% of the total architects and intern architects practicing and working here are members of the AIA? It is essential, and our number one goal, that we make this Association grow at least 20% this year and that we establish membership growth strategies and structures to capture a minimum of 85% of the potential membership by 1991. To do this will take creativity and commitment. By learning from the successes of others, and borrowing from and enlarging on their success, a plan to accomplish this goal will be created.

Another way to look at our situation is to realize that half of the profession is carrying the other half on its shoulders. This means that you and I are paying for something from which others in the profession are benefiting free of charge. And, this payment is made in dues dollars and in time. We need involvement as much or more than money.

Our organization must be strong and offer more service to our members for their dues than ever before. We shared our ideas with members of the Board of Directors and the general membership at the Fall Convention. Our program for next year will include:



- An ever improving *Florida Architect* and *Contact* with more news from our 13 chapters, including featuring their design award winners and other successes in architectural awareness and membership growth. We will also focus on broadening its circulation to reach more of our potential clients.
- Preparing for publication in February 1990, a *FA/AIA Architect's Handbook*. The goal is that this Handbook will very quickly become an important generator of new revenue as similar publications in other states have done. The Handbook will include: FA/AIA membership list; building products/services; state and federal government agencies and department users of architectural services; directory of counties and municipalities — names, addresses and phone numbers of all personnel in any way connected with building, construction and planning; an editorial section which includes comprehensive new practice aids, and advertising of products and services you use every day.
- We will continue to improve and build upon the recent successes of the Practice Management Seminar and the Sarasota Design Conference.
- We need to focus on major legislative issues, including; Mandatory Construction Administration, Tort Reform to reduce our seemingly ever increasing liability, and strong participation in the rule making process necessary to implement our new statute, and carefully monitor the session to protect our "political backside." We must also continue to help achieve these legislative goals.
- We will strive to broaden the public's perception of what architects are all about by supporting the Florida Foundation for Architecture which has been reorganized this year. The Foundation has established noteworthy fund raising goals which, when realized, will increase the public's awareness of the architect's role in the built environment.
- We will continue to investigate the creation of a Voluntary Continuing Education Program. Such a program was a service need expressed by our membership at our last Fall Convention. While implementation of a significant program such as this is difficult, we must and will find a way to do so.

Public polls have shown the perception of the architect in the public's eye is generally high. Nonetheless, we must find ways to play an enabling role in community design efforts and expand our public service activities if we are to really become a force leading the way into the 21st century. We can do so by:

- Organizing local urban design committees to help define and articulate the community's design concerns.
- Utilizing the AIA National Regional/Urban Design Assistance Team (R/UDAT) program to break up local log-jams and provide fresh insights into complex planning problems involving multiple interest groups.
- Raising the public's con-

sciousness of design and the role architects play in making the community a good place to live by sponsoring shows on architecture in local art museums. Sources for such shows include National AIA Design Honor Awards, State and Chapter Design Awards, Architecture in the School Programs, and other available traveling exhibits on Architecture available from National AIA and other sources.

• Dissemination of a 20-second public service video tape on architecture to local television stations. Our Architectural Awareness Committee is preparing the video which local stations will run within their mandated public service commitment. The key to this program is your participation; ask for the video and ask your local station to run it.

• Organizing, training, and promoting speaker's bureaus across the state to address local civic and social organizations on architecture.

• Participating in the "Architects in the School Programs." This is truly the "grassroots" where it all must begin.

We must strengthen our spirit by:

• More openly sharing our successes and failures with our colleagues so we can all become stronger and more self-reliant. If you will attend our Practice Management Seminar, Sarasota Design Conference and Fall Convention you will find this happening.

• Refusing to allow ourselves to be exploited by those seeking to do so because of our reputation as "artists not businessmen." The only way this can be countered is to become darn good business persons ourselves. Our Practice Management Seminar every spring and many other tools available through the AIA can help you achieve that goal. USE THEM!

• Learning to use the many new time saving tools brought to us by the computer age which will allow us to spend more time on design and produce better, more complete and accurate documents.

• Believing that we can produce a better built environment for mankind.

As you can undoubtedly see from this article, I am very excited about our upcoming year. I earnestly hope you all are as excited as I am and will join with me, the Executive Vice President and the rest of the staff to meet the goals I have outlined.

Gene Leedy
1988 FA/AIA Award of Honor for Design



"My work is an effort to stimulate and to satisfy the deep surging emotional needs of the individual and to answer the physical requirements of living. It is concerned with the honest use of materials, straightforward structural expression, the play of light and shadow, the excitement of spatial experience, and visual strength and power. It is neither a break with tradition nor is it a hypocritical imitation of tradition. It is a continuation. It is a positive force in the midst of many negative forces of our society."

Gene Leedy, 3-27-66





Above, left, *the Strang House in Winter Haven was built in 1970 and the Keiltronix, Inc. office in Charlotte, N.C. was completed in 1987.* Photos by Gene Leedy.

Since 1950, when Gene Leedy received his Bachelor of Architecture degree from the University of Florida, he has been one of the pioneers of the modern movement in Florida architecture. During the 1950's and 60's, as one of the founders of the now-famous Sarasota School, his work was much touted in national magazines. In a series of articles on "Successful Young Architects" which ran in *Architectural Record* in 1965, Leedy's work was clearly felt to be both innovative and exciting.

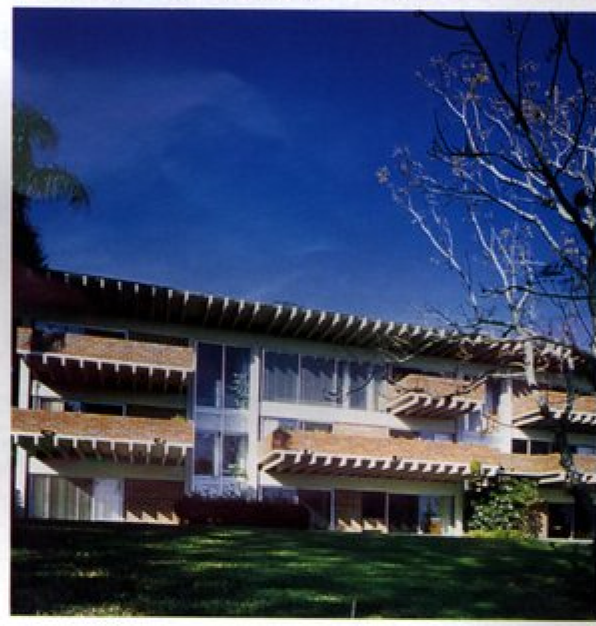
According to the *Record*, "Gene Leedy's system of screen walls and T-beams has proved to be as successful in small houses as it is in office buildings; and the architectural vocabulary he has developed from these two elements seems capable of many variations in meeting the requirements of a small town architectural practice."

As early as 1959, he had become something of a phenomenon for his use of T beams and rough concrete walls in domestic architecture. "The T structure enabled him to form large, bold spaces at a relatively low square foot cost, but it meant the deliberate sacrifice of delicacy and precision that had characterized much of his earlier work." According to Leedy, "the search for lightness and transparency is a valuable architectural exercise." Apparently Leedy began to suspect that the appeal of these qualities was mainly to the intellect, and, perhaps mainly to the architect's intellect. He decided that refinement was worth sacrificing in order to obtain large and significant spaces, although, whenever he had the budget, he tried to obtain both.

In the years since his first innovative use of the T beam, Leedy's work has continued in much the same vein. In 1960, he designed the Winter Haven City Hall using a poured concrete structural system, bar joists and stucco. The following year, the design of his own architectural office called for one of the first all prestressed concrete systems...exposed. In 1963, Leedy used exposed "Ocala Block" on the Ellison Residence in Winter Haven. By 1970, he had begun to put barrel tile roofs atop exposed concrete block. This combination was used on some Honolulu, Hawaii townhouses and on a number of residences which followed. The Strang Residence, which he designed in 1970 for construction in Winter Haven, was Leedy's contemporary version of a Florida traditional house with its use of a prestressed concrete system with pitched roof of terra cotta barrel tile and three-story courtyard. In the July/August, 1988 issue of *Florida Architect*, Leedy's North Carolina residence for Hans Keilhack was published. The house was the recipient of a 1987 design award from the Prestressed Concrete Institute. With its 24-inch deep double T stem units spanning the distance between 24-inch square precast beams, the house is a larger, more elegant, grandiose version of Leedy's houses of the 50's and 60's.

The Keilhack Residence seems to be one of those Leedy houses that has it all... a large significant space that didn't sacrifice refinement.





Top, *interior of the Leedy office in Winter Haven.* Bottom, *the Dorman Residence in Winter Haven shows the use of a prestressed concrete system in 1963.* Photos by Gene Leedy.

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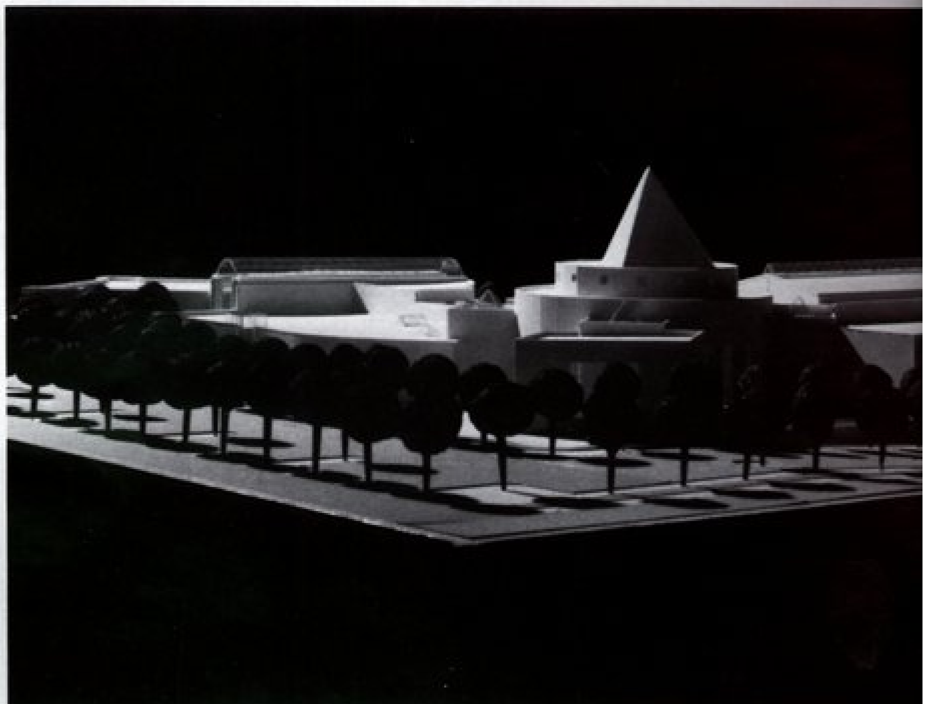
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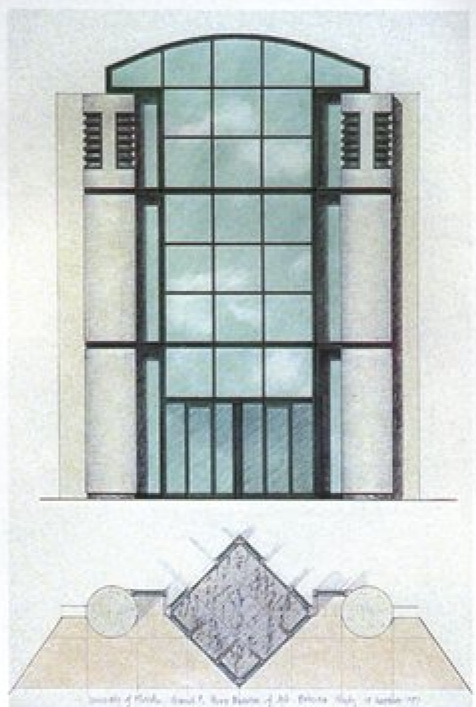
University of Florida/ Santa Fe Community College Joint-Use Fine Arts Facilities University of Florida Campus Gainesville, Florida

Architect: Kha Le-Huu & Partners, P.A. (Design); Jackson-Reeger, Inc. (Technical); Kha Le-Huu, AIA, Principal-in-Charge of Design; David Jackson, AIA, Project Manager; Bud Reeger, AIA, Technical Coordinator; Thomas J. Chapoton, AIA, Project Architect
Project Team: Christopher Brown, Andrew Davis, Juan Haberkorn, Patrick Hargrove, Patricia McBrayer, Joe Wynn, Steve Ziemba, Terri Welch, Deborah Morgan



On a 28-acre site on the University of Florida's main campus in Gainesville, the Joint-Use Fine Arts Facilities will be built in phases over the next five to seven years. The University of Florida will share these facilities with Santa Fe Community College. As the result of a much-touted competition for the design of the Samuel P. Harn Museum of Art, Kha Le-Huu & Partners designed a building complex which is intended to be a cultural magnet encompassing the combination of art, performance and natural history.

Educated at the University of Florida, Le-Huu was recruited by Skidmore, Owings & Merrill and joined their Houston office in 1982. As a Senior Project Designer, he was involved in a series of multi-use facilities in the United States and Europe. In 1986, he came back to Florida to establish the architectural practice of Kha Le-Huu & Partners, P.A.





The combination of facilities and the favorable natural characteristics of the large site presented a special planning/design opportunity for the architects. Conceived as a cultural enclave within a community park, the master plan offers a rich variety of indoor and outdoor activities to the students and the citizens of Gainesville. When completed, this cultural park will include three main buildings, the 62,000 square foot Harn Museum, the 2,000-seat Santa Fe Performing Arts Center and the 65,000 square foot Florida Natural History Museum. There will be a central plant to serve all the facilities. The master plan proposes an informal arrangement of the three principal buildings within a park system which consists of sculpture walks, nature trails, pedestrian plazas, pavilions, an amphitheater biological ponds and secured on-site parking for approximately 1100 cars and 45 school buses.

Construction began on the Harn Museum during this past summer. The focus of the building's design is light, circulation and flexibility.

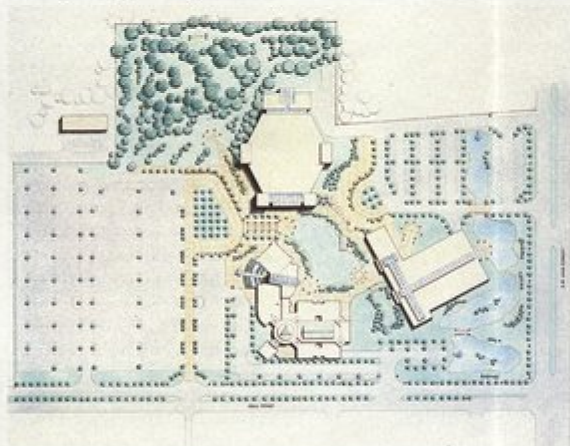
Natural light…chiarascuro..the play of light and shadow on works of art and the interplay of light, space and art, were central to the design theme of the Harn Museum. The glass-roofed tetrahedron which rises above the Harn's rotunda gives the building its distinctive silhouette and a legible identity, but it also admits a soft natural light to the building interiors. Inside the museum, this light is captured and controlled by a series of strategically placed courtyards and skylights. Their placement reinforces the circulation pattern and gives each gallery its sense of place and identity. The diversity of scale in the different building sections, i.e. the lofty rotunda vs. the intimate galleries where permanent collections are housed, is intended to offer flexible spaces in which the curators can work. Within these dynamic spatial volumes exhibits can be designed to bring light, space and art together in a memorable museum experience.

Circulation in the Harn Museum was conceived as a sequence of events in which gradual and controlled changes of light and space direct the visitor. The sequence begins at the water garden at the main entry and ends in the exhibition areas. Visitors will enter the Harn through a contemplative water forecourt and move into a light-filled lobby. They will then proceed to the rotunda with its north light and finally into the darker, more intimate, galleries.

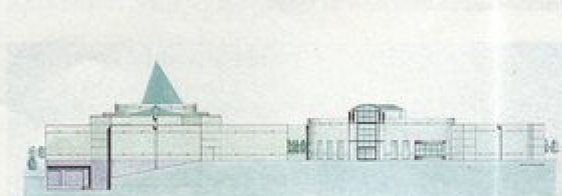
The square footage of the lobby and galleries is combined into a large contiguous rotunda. This area serves two purposes. It is a point of global reference for visitors and it is the place where they start and end their viewing journeys. The rotunda functions as an auxiliary gallery which can be converted to add exhibit space when necessary.

The gallery arrangement of the Harn emphasizes a sense of order, clear circulation, light quality and easy expansion. A sense of order is accomplished by the axial grouping of the rotunda with the two central temporary galleries surrounded by five permanent galleries. This spatial pattern creates a very fluid volumetric relationship between the dramatic rotunda, the central, lofting changing galleries and the more intimate permanent galleries. From the visitor's viewpoint, this spatial arrangement gives equal recognition to both groups of galleries, permanent and changing and it avoids the undesirable "back room" perception which is a common problem in many art museums. Owing to this special gallery arrangement, the Harn's future expansions can occur without adversely affecting the museum's normal operation or the building's original design.

Opposite page, *model of Harn Museum, and architect's sketch for glass entrance to lobby*, below. This page: *Site plan shows unique massing and configuration of arts complex. East and west elevations courtesy of the architect.*







A practical palazzo with polish

The Johnson Studio
Jacksonville, Florida

Architect: Michael Dunlap, AIA
Contractor: Rigdon and Rigdon
Interior Consultant: Dempsey and Co.
Landscape Architect: Fred Pope
Owner: J. Johnson Photography





The Johnson Studio is a renovation which transformed a family home, built in the 1920's, into a working photography studio and architect's office. As both a photographer and architect, Michael Dunlap felt uniquely qualified to solve the design problem and technical problems inherent in the creation of a darkroom and photography studio, as well as a working office for his architectural firm.

The beautiful riverfront building was originally designed by Henrietta Dozier in 1926. It is one of the most classically detailed and elegant structures dating from this period and still standing along the St. John's River. The facade of the building is majestically symmetrical and balanced and has the look of a Renaissance palazzo. At the rear of the house is a dependency whose wall now encloses one side of an intimate courtyard. The courtyard has been rather playfully treated with a sunscreen carried on Ionic columns reminiscent of the Doric columns which define the main entry to the house.

The building's present owner commissioned architect Dunlap to design a state-of-the-art photography studio which would be in keeping with the integrity of the neighborhood. The studio, which includes a space for shooting, film processing and large format printing, was designed to occupy the first floor and the outbuilding, which was probably a guest house originally. This gave the studio

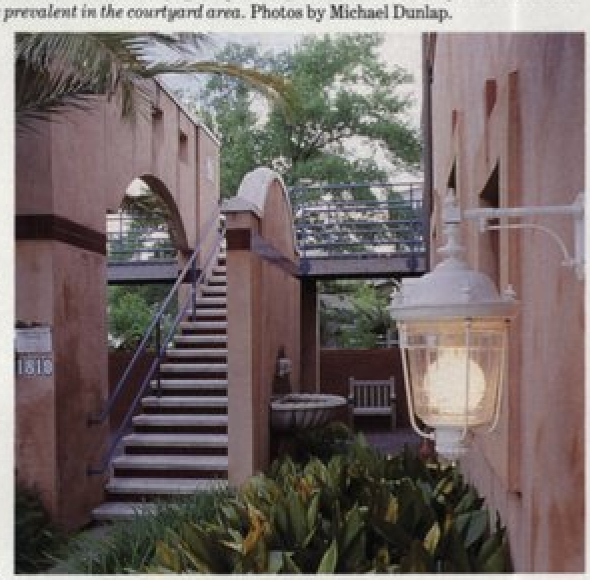


The 1920's Mediterranean-style residence, opposite top, *has classical entrance and detailing*. This page, top, *courtyard and stair to bridge which connects main house with outbuilding*. Below, *details unique to the original house are prevalent in the courtyard area*. Photos by Michael Dunlap.

the advantage of natural light from large round-topped windows, pre- existing kitchen plumbing which could be adapted for darkroom use and access to the outdoors. Woodwork in this area was stripped and stained white to compliment the light, reflective properties of the white walls and ceiling. One small room, used as an alternative shooting space, was painted a deep red for its opposite properties of light absorption.

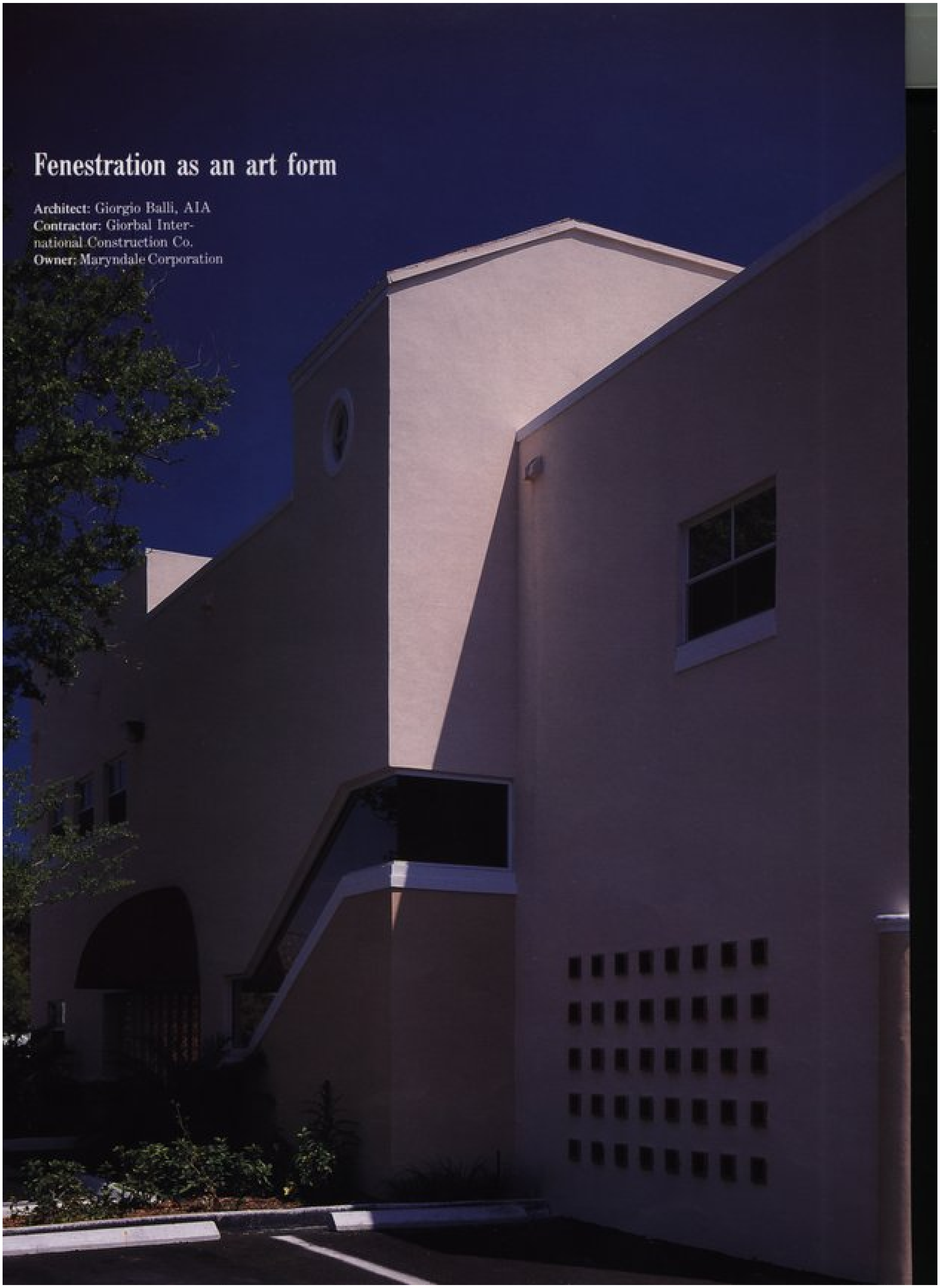
The second floor architectural office which Dunlap designed for himself, is entered by means of an outside stair. This stair leads to a deck bridge which connects the house with the outbuildings and allows for entry to either structure without going through the studio. The stair which rises to the bridge was placed between two freestanding arches, one appearing to have been cut from the other. It is whimsical touches such as this, which is original to the house, that add great interest to the exterior spaces. The side of the stair is painted bright red in contrast to the softer salmon exterior and when viewed in profile the stair adds a very contemporary touch to the 20's flavor of the courtyard.

By virtue of careful planning and design, the photography studio and architecture office are able to compliment each other's needs. The building, its grounds and the neighborhood provide inspiration for both arts.



Fenestration as an art form

Architect: Giorgio Balli, AIA
Contractor: Giorbal International Construction Co.
Owner: Maryndale Corporation



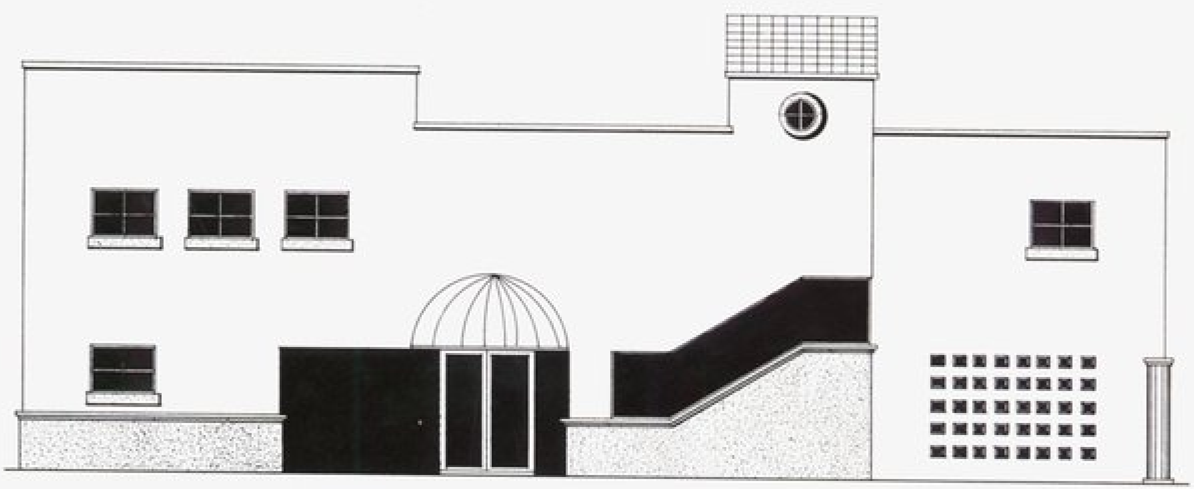
Although a commercial building, this small structure in South Miami blends with its residential surroundings and could, itself, be a residence. This small office building is located on a corner lot near a business district. It's 5,000 square feet are divided between two floors and a three-car garage which gives it an even more residential flavor. Since the building site abuts single family homes, special design determinants had to be used to disguise its commercial use in order to comply with South Miami Architectural Review Board requirements.

The materials which architect Balli selected are appropriate to the South Florida climate and the combination of operable windows and extra insulation in the walls and roof helps keep cooling costs low.

Most interesting about this relatively small building is the way in which its main facade is fenestrated. The window treatment and placement is actually the main decoration. Streaking off like a bolt of lightening from the right of the entrance is a strip of glass jutting upward and rounding the corner of the building toward the garage. Other openings in the facade include an off-center grouping of operable square windows to the left of the entry which balance the oriole window, garage window and openings for ventilation in the base of the garage wall. This lively variety of windows, coupled with the glass block wall and awning at the entry all add interest to an otherwise subdued facade. On the building interior, space was kept very flexible for multipurpose use. The first floor is a reception area and garage and the second floor houses the travel agency offices.



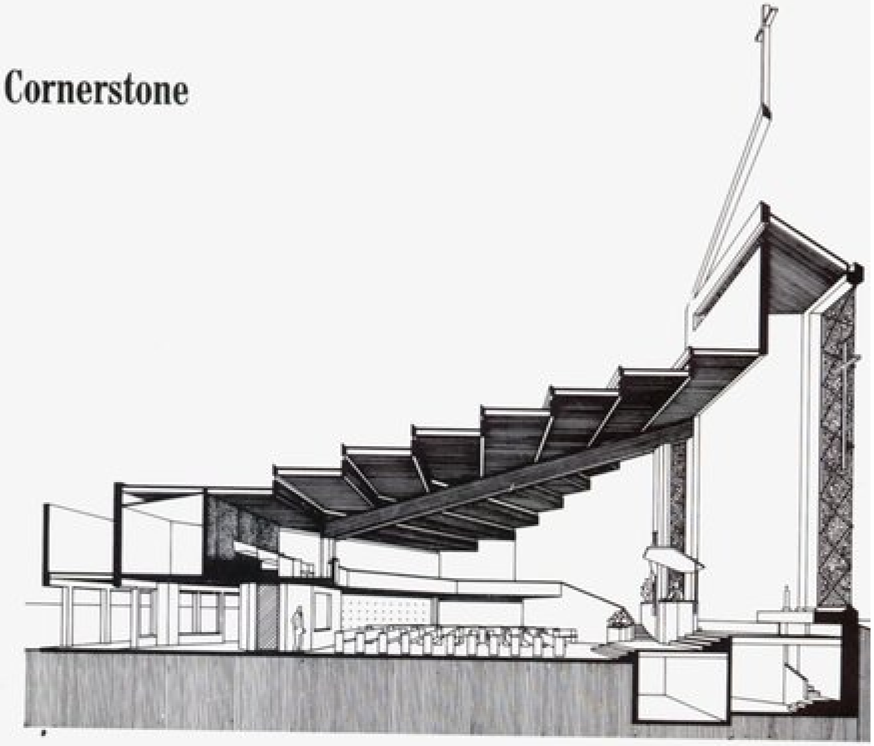
Photos of main facade by George Miller. Drawing of main elevation courtesy of Giorgio Balli.



Three Courts and a Cornerstone

**Beach United Methodist Church
Jacksonville Beach, Florida**

Architect: William Morgan Architects
Consulting Engineers: H.W. Keister Associates, Inc., structural; Kashmiry and Mahin, Inc., mechanical and electrical
Stained Glass Design: J. Piercy Studios
Contractor: Lee & Griffin Construction Co.



To ensure a sense of spiritual intimacy, William Morgan designed this sanctuary so that no seat in the compact nave is more than sixty feet from the pulpit. Light, movement, unity and tradition were important design determinants and each was dealt with sensitively and in many instances, symbolically.

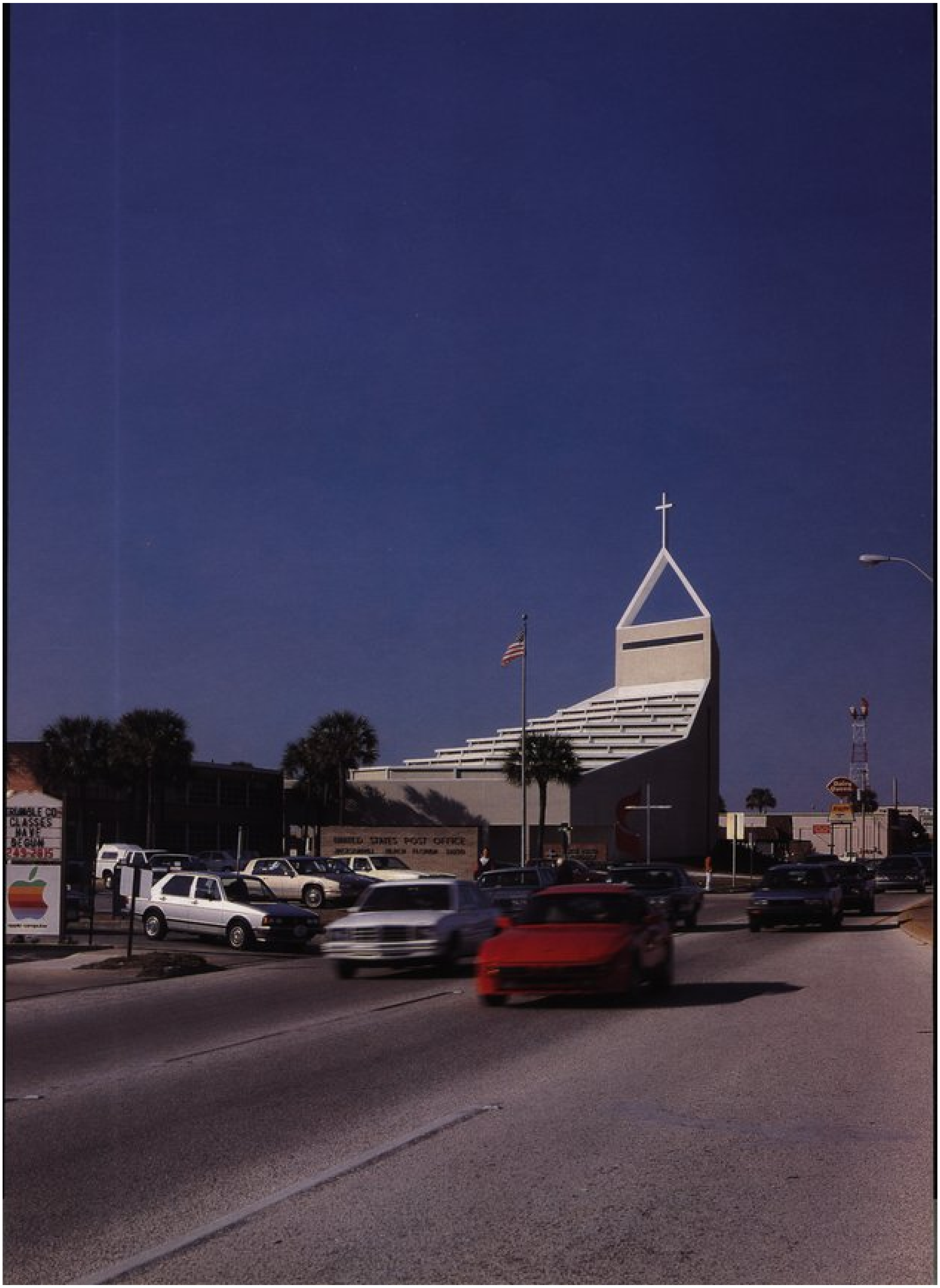
"Light" is one of the most frequently-used words in the Bible and natural light was Morgan's priority design determinant. Natural light is introduced into the nave through eight levels of clerestories in the roof, three stained glass windows, a window at the top of the spire and through glazed perforations in the nave walls below the balcony.

Unity of space is achieved by having the balcony embrace the nave, both facing the raised altar. Both floor and ceiling rise to the altar located in the chancel that ascends into the volume of the spire. The spire is crowned inside by light and outside by a cross lifted to the sky.

The new church was placed in the northeast corner of a 262 by 300 foot block with an existing chapel in the southwest corner.

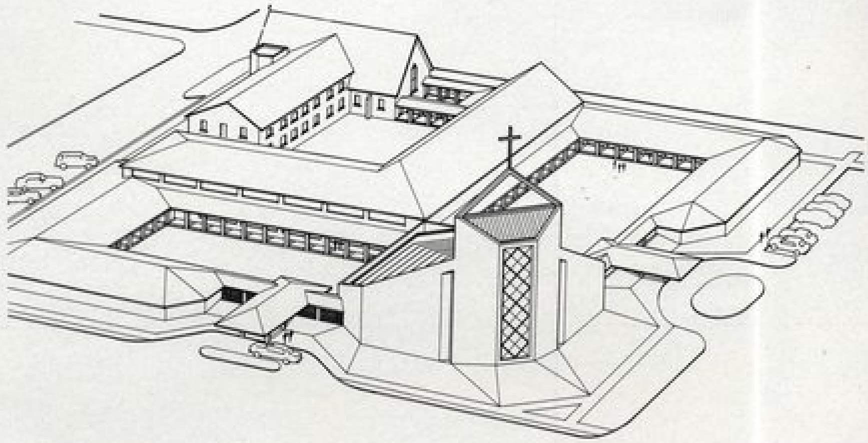


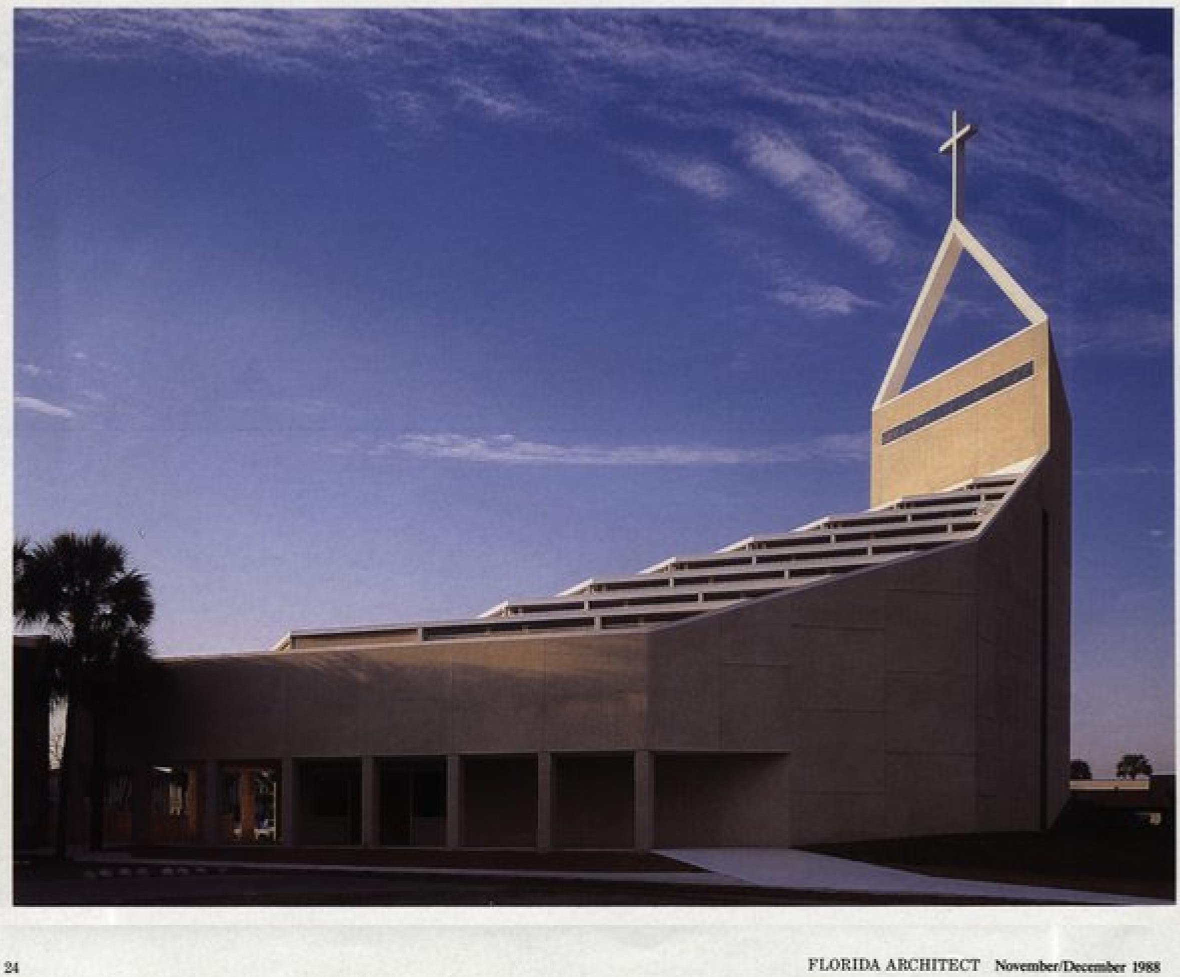
This page, top, *section across sanctuary shows placement of sacristy below the altar.* Bottom, *45-foot stained glass window, designed by Jim Piercy, rises behind the 22-foot wide altar.* Facing page, *the profile of the church has a significant impact on the existing streetscape.* All photos by LAUTMAN Photography. Drawings courtesy of William Morgan Architects.


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The master plan envisions three cloistered courtyards flanked by future Sunday school rooms and a relocated Fellowship Hall. The new church seats a total of 600 worshipers. The sacristy is located below the elevated sanctuary and the choir and organ above the narthex.

Exterior walls are 12-inch thick reinforced concrete masonry unit construction finished with coquina shell aggregate stucco to recall the stone finish of the existing chapel. The natural finish laminated timber beams and purlins supporting the exposed wood joists recall the structure of the original church.





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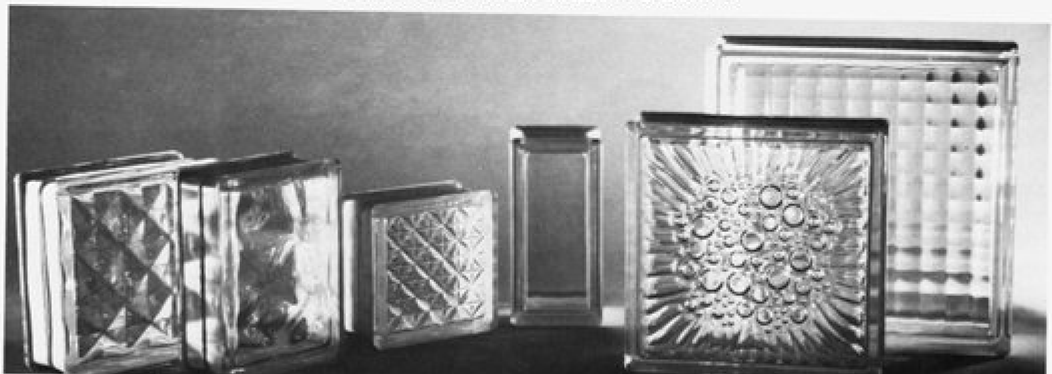
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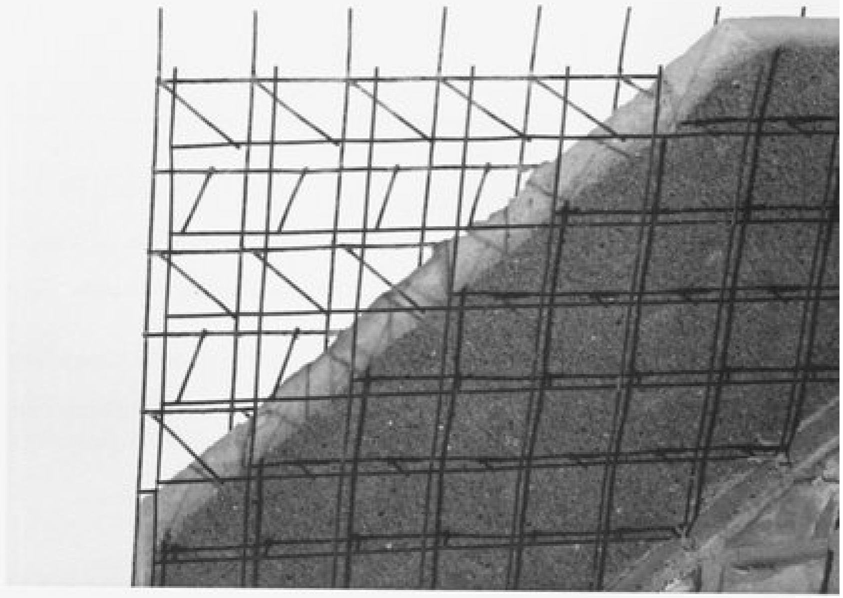
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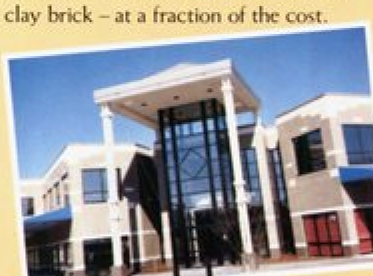
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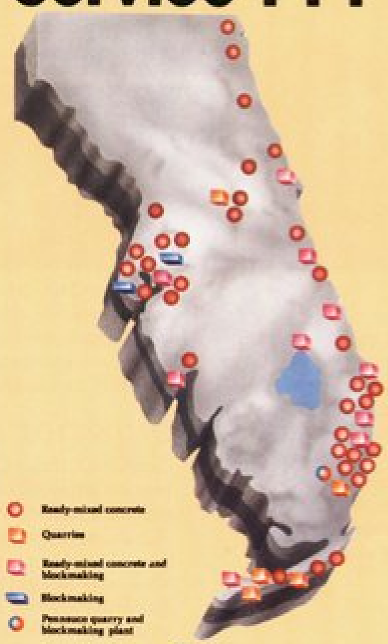
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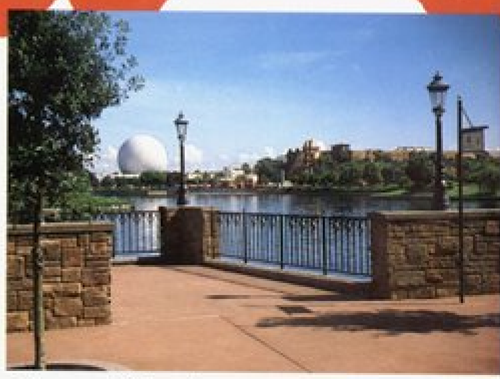
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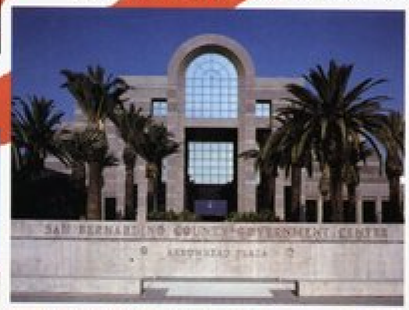
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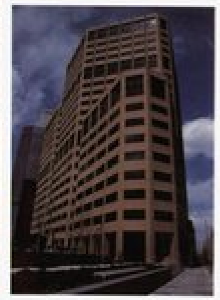












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